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OUR STEEL ENGRAVINGS.

A REVERIE.

F. A. DELOBBE, Painter.

Prof. KNOLLE and J. GREATBACH, Engravers.



HE works of this painter are comparatively little known with us, but in Paris, where he was born, they have made their mark. He studied under M. Lucas and M. Bouguereau, respectively; and at the *Salons* of 1874 and 1875 he had medals awarded to him. In 1874 his pictures in that gallery were, 'Country Music,' 'The Return from the Fields at Saint-Briac,' and 'Marie Jeannie, Souvenir de Finistère;' in the next year he exhibited 'Pyramus and Thisbe,' 'A Daughter of the Fields,' and 'A Portrait;' in 1876, 'The Virgin and Child,' and another 'Portrait;' his contributions to the *Salon* of 1878 were 'Lobster-Fishing' and 'The Last Arrow.'

In his treatment of the subject which we have engraved, M. Delobbe has shown himself perfectly free and unconventional in style, allowing his power of attraction to be absorbed by the lovely features he portrays, and refusing to permit any accessories to divert the attention of the spectator from the interesting face he places before us. The artist can well afford to do this, for no one could desire more in a picture of this class than the portrait of the fair girl M. Delobbe has transferred to canvas, and which our engravers have with equal success transferred to the plate.

In style M. Delobbe follows his master, M. Bouguereau, somewhat closely; we detect, in measure at least, the same refinement and delicacy which have given him such decided popularity both in our country and his own.

THE DESPATCH FROM TREBIZOND.

H. WALLIS, Painter.

G. C. FINDEN, Engraver.

DURING the fifteenth century Trebizond was one of the most important cities of Asia Minor, and, though greatly distracted both by internal warfare and the attacks of surrounding enemies, the city was regarded as the centre of the extensive commerce carried

on between merchants of the Venetian and Genoese Republics, and the nations of the lands bordering the Euxine, or Black Sea. Greatly harassed they frequently were by the precarious condition of the government of the country which, about the year 1461, was surrendered by the brave monarch who fought long and gallantly for its freedom against his powerful adversary, the Sultan of Constantinople.

In Mr. Wallis's very striking picture—exhibited at the London Royal Academy in 1873—he has painted an historical episode of no uncommon occurrence: a messenger from Trebizond is the bearer of intelligence much affecting two Venetian merchants, filling them with surprise and apprehension. One is evidently in great perplexity, but the other points out with eagerness something in the document that he appears to consider may yet give a favourable turn to the tide of affairs. The men of business, who may also be senators in the famous city of Venice, are seated against the wall of the Baptistry of St. Mark's, an edifice wherein matters both of state and commerce were frequently discussed when the great Italian republics were in the height of their glory. The rich mosaics on the walls, the sculptures on the stone seats, and the well-known porphyry group of armed figures—generally accepted as Crusaders—greatly enrich a composition remarkably original both in conception and treatment.

ARMED SCIENCE.

Engraved by E. STODART, from the Statue by J. BELL.

THIS statue is an attempt to personify in marble the special attributes of the scientific corps of the army. 'Armed Science' is represented by a female figure of heroic size standing in demi-armour and in a thoughtful attitude in the embrasure of a wall; she wears a helmet on her head, and carries a short sword by her side. These are the only signs of war manifest, except the staff whereon the hand rests, which may belong to the sponge or the rammer used in cannon-loading. The figure stands in the mess-room of the Royal Artillery at Woolwich, England, and is a present from Lord Waveney.

THE NEW YORK SPRING EXHIBITIONS.

I.

THE NATIONAL ACADEMY EXHIBITION.



HE fifty-fifth annual exhibition of the National Academy opened the 30th of March. The collection includes seven hundred and forty pictures and pieces of sculpture. Nearly all the Academicians and many younger artists are represented. It is made up of many medium and small-sized canvases, there being fewer large paintings than usual.

In portraits, W. Page, Huntington, Hicks, J. Alden Weir, G. W. Maynard, G. Fuller, B. C. Porter, Mrs. Loup, Story, Le Clear, Beckwith, R. M. Staigg, and F. P. Vinton, are most prominent. Huntington has a large portrait of Mr. Wilson Hunt, another full-size of General John A. Dix; one of a very sweet-looking, grey-eyed girl, and two or three others; while Mr. Hicks has but one, that of a lady. One of the pleasantest pictures we have seen by George Fuller is a beautifully-modelled head of a boy. The colour in this painting is much purer and clearer than Fuller usually produces, and the soft tints in the youth's yellow hair and the sunny light on the face are quite delightful. In the south room hang two very

interesting portraits of men by Weir and Vinton. They are both grey-haired, and the background and accessories are dark. But out of the obscurity appear in the light the features of the men, which are in each case modelled with nice feeling. The features of Mr. Weir's subject are somewhat twisted, but the face gives the impression of being a good and individual likeness. Vinton's portrait is of Samuel Russell; it is painted with great nicety, while the "tone" is soft and harmonious, and the treatment of light on the face and head is excellent. Mr. B. C. Porter has a portrait of a young and handsome woman—a lady well known for her beauty, in Boston—dressed in pale satin, disposed in graceful forms about her. The love of materials seems to dominate the more sober study of the human face and figure in Mr. Porter's work, and this time the face of the portrait looks somewhat wooden and hard, in spite of her glowing complexion and soft brown hair. 'A Bavarian Peasant,' by John Selinger, seems to us one of the best pictures in the Academy, though it is hung so high that it is seen with difficulty. In it is represented an old, delicate head, where the thin cheeks and the shrunken features are depicted with great expressiveness. The general hue of the painting, too, is delightful in its subdued and mellow duskiness. Maynard's picture of 'A Mexican Girl' is strong, and, though grey and low-keyed, quite brilliant. William Page exhibits a portrait of General Grant

which displays the fine modelling and strong build of General Grant's head. Beckwith's portrait of a young woman in a black riding-dress is spirited and graceful.

Foremost among the landscapes is 'The Coast of New England,' by R. Swain Gifford, which is one of the largest and certainly one of the best the artist ever painted. The scene is of a low, flat, marshy shore, whose sandy, dry soil affords a scanty subsistence to some stubby and coarse herbage. Little dark bushes skirt the waste pasture, and an old willow in the near distance looks as seared and weather-beaten as an aged olive-tree. A rude road leads the eye, by its white, sandy line, down past the grassy foreground, to where the pale beach stretches miles and miles away, to the distant sea, and to a low-lying line of hills across the bay. There is in the foreground a hulk of a boat, about which two children are playing, and on them a stray sunbeam touches. The key of the picture is grey and cool, but there is such a sense of light and space in it as makes nearly all other landscapes appear small and weak by comparison. Besides this large landscape, Mr. Gifford exhibits three or four others, all small but good, of various scenes on the New England coast.

Another important landscape, both for size and beauty, is A. H. Wyant's 'New England Landscape.' In this picture of a soft summer day, resting with its pale haze over a far-stretching distance, dark trees, and a pool of still water, the eye is carried off into the space, which is the charm of the sentiment of this picture. The colour, too, is very agreeable.

Jervis McEntee has his usual quiet autumn landscapes, the most important of which is 'The Edge of a Wood.' Here is seen a group of trees half stripped of their leaves, so thin and sear in their greyness, while at the side of the picture the scene melts into a soft haze. We know of no pictures that are more poetically human than Mr. McEntee's. Leaving out their various technical excellences, such as their close study of Nature, and their quiet harmonies of tint, these pictures have stamped on them always strong and pensive moods of the human mind. No poems in words have a more powerful influence on the feelings, and the serene and quiet sentiment of Gray's "Elegy in a Country Churchyard" is no more true to Nature than the still autumn days of Mr. McEntee's paintings, from which a great deal of the fire of life has faded, but which have acquired, instead of colour and brilliancy, tenderness and repose. Another autumn picture, by R. M. Shurtleff, entitled 'Autumn Gold,' depicts, as its name implies, the soft mellow haze and warm tones of our autumn woodland scenes with great poetic feeling.

Both of the Smillies have excellent and strong pictures. George H. Smillie's 'Hard Fare' is especially vigorous and brilliant. Here a dark-brown row of cedar-trees and rocks divides a grey and windy sky from the near foreground, where, amid stunted grass and rocks, a few sheep are nibbling. The arrangement of colour is simple and subdued, and the drawing throughout is vigorous and well characterised. James D. Smillie's 'Cedar Meadow' represents a river-bank of a warm, light-green hue, and a bright, soft distance of water and hills; while close in the foreground are the well-defined and dark forms of the trees, and the dusky shadows beneath them fall across the sunny-light river-bank. Arthur Quartley has a good composition of vessels, a fine sky and water, in which colour and atmosphere are agreeable, in his 'Morning on the Sound.' 'Homeward,' by Mr. Quartley, is hung very badly, but despite the imperfect light it attracts the spectator. It represents a twilight scene on the Long Island shore—a fisherman's vessel stranded at low tide, and the fishermen wading to the shore. "The grey, sad light" of the fading day is admirably expressed.

Charles H. Miller has an interesting study of "tope" in his 'Fishermen of Little Neck Bay,' where a pale-yellow evening sky brings out in strong relief a band of dim olive-hued trees, and the dark water and sedgy banks beneath them. In naming pictures, according to Whistler's plan, this of Miller's might fitly be called a 'Nocturne in Olive-Colour.' Sanford R. Gifford has two paintings, one of 'The Parthenon at Athens,' and the other 'Sunrise on the Matterhorn.' Both are treated in Mr. Gifford's refined and poetic manner; and in the former picture the buff light in the ruins, and in the latter the rosy light fading in the glacier of the foreground into a corpse-like, livid grey, are full of soft and harmonious shades of colour. 'A Forest Scene,' by W. S. Macy, is a

winter subject—a snow-covered ground from which lift tall birch-trees with their many-tinted barks. The effect is very strong and simple. J. M. Hart's 'At the Brookside'—a soft summer picture, with cows standing under trees in still water—has all the well-known characteristics of this painter.

Edward Gay's 'Gathering the Leaves' is a large canvas of a brown autumn landscape, where, against a pale-blue sky, the bare trees are outlined. On the ground beneath, which is thick spread with withered leaves, women and children are carrying, in great bundles, their light but bulky load. Bristol has a large and important landscape of 'Whiteface, in the Adirondacks,' a painting with a lovely sky and a soft and hazy mountain-distance. The 'New England Shore,' by Whittredge, reminds us of a similar picture a few years ago by this artist, and displays the fine qualities of his pencil.

A number of pictures by young or comparatively unknown painters are among the best in the exhibition. Noticeable among them is the 'Story of the Buffalo-Hunt,' by Blakeloch, a delightful bit of rich tint, where trees, sky, and a subdued foreground, show that the artist has a lively sense of the relations of tones and of light and shade. 'Bait-Gatherers,' by E. M. Ward, is another picture of the same sort of excellence; while 'View of St.-Aignan,' by J. M. Tracy, is equally well produced. A 'September Sunset,' by Stephen Parrish, is truly excellent, with its clear and soft yellow sunset melting softly into brown. People who know little of art scarcely conceive what a powerful fact is the union of tints in minds of a certain class. The delightfulness of "values" of different degrees, the transition by nearly imperceptible tints from one colour to another, exercise on the feelings of some painters a most enchanting fascination. No picture can be truly good unless the relative shades of dark and light as they associate with one another are accurately rendered. In the foreign, and especially the French schools, the low tone of the sky, contrasting with bright lights or darks in the foreground, gives their work a character of simplicity and strength which no other process is able to bestow. Some of our painters have learned the secret of the value of grey half-tones, and that this neutral key is the true strength of the student of art. 'June,' by W. L. Palmer, and 'Outskirts of East Hampton,' by R. B. Crane, may be classed in this same method of painting. 'Winter in Holland,' by L. Munthe, is a charming grey landscape, where in a dim sky a full moon shines. Brown hedges and dark men and women in the foreground make a rich brown palette in contrast with the dimness of snow which yet looks perfectly white, so well is the contrast preserved between its cold grey hues and the brilliant moonlight.

A large class of pictures in the Academy are *genre* subjects, many of which nearly approach the character of landscapes. Foremost among them are Eastman Johnson's two of 'The Cranberry-Harvest' and 'The Reprimand.' In the former, which is on a large scale, country people, men in their homely blue trousers and straw hats, and the women in sunbonnets, are diligently hunting about in a low meadow for cranberries. The outdoor look of this picture is very agreeable, while the low-toned landscape is lighted by the artist's consideration of "values," by the real sunshine in the sky, and its bright touches on the clothes of the cranberry-pickers. Winslow Homer sends three or four pictures, the 'Visit from the Old Mistress' being very striking. Any one who appreciates the dim and vague look of the negroes, so patient and passive, and almost like that of dumb brutes, will recognise in this picture a very remarkable rendering of character. Three coloured girls, fat, shapeless, and stupid, with a negro baby, are looking out of the darkness of an old kitchen in a half-pleased and half-stupid way at the nervous little white girl who has come to pay them a visit. Their black, expressionless eyes, watery and blank as those of seals, are fixed vacantly upon her, while one of the women is bent over and sits with the pale palm of her hand supporting her head and bending towards the spectator. A. F. Bellows continues to paint the rustic figure-pieces in landscapes which he began a year or two since. Lovers by an old wall; a woman giving her baby a bath on the open seashore; and similar subjects, form his this year's exhibit.

George V. Hoesslin has a strong and excellent piece of "still-life," with jars, rugs, and metal, all wrought with care and a great sense of their "values" in light and colour. A picture of an old rag-picker by J. H. Witt, though hung where it can scarcely be seen,

is full of character, and reminds one in its sharp, clean drawing of pictures by Franz Hals. 'Young Cattle,' by W. H. Snyder, is a delicious piece of mellow colour, with each bit of light and shade juicy and rich. 'A Potter,' by A. H. Baldwin, is in the same *motif* of colour. 'A Bashi-Bazouk,' by F. D. Millet, is a strong Oriental portrait in fine keeping of "values;" and 'A Bachelor's Breakfast,' by George W. Maynard, is a pleasant arrangement in browns of a young man seen in profile. A 'Quiet Moment,' by William Sartain, is the best piece of colour we have ever seen by this painter. An old Moor with his dark face sits curled up in a corner of an Oriental room smoking his pipe. A mellow light streams across his form, and it illumines the grey plaster walls of the room and falls on the floor in many soft neutral tints of buff, brown, olive, and ochre. Frederick Dielman has a lovely painting of a young *gamin* smoking his pipe; and here a beautiful handling of paint has produced a soft and delicate texture in the picture, such as is rarely seen. 'Un Jour de Congé,' by W. H. Lippincott, depicting a group of naked boys on the bank of a stream ready for a swim, is well composed, and marked by good feeling in colour. 'Marigolds,' by Van Horne, is a fine piece of colour.

Among the noteworthy subjects is Wordsworth Thompson's 'May-Day in Fifth Avenue.' The point chosen is at the junction of Fifth Avenue and Broadway, looking into Madison Square. This point of the city much resembles Paris, and in the minute detail of houses, people, carriages, and vegetation, the artist brings out the same idea which has been seen in many paintings of Paris flower-markets and views in the boulevards. W. Gedney Bunce's 'Watch-Hill' is a deep and richly-coloured study of atmosphere and water. Walter L. Palmer has two beautiful pieces of colour in his large picture of 'The Interlude,' where, in a painter's studio, with the accessories of draperies, *bric-à-brac*, and pictures, a young man and woman have deserted the easel and palette to go to the piano. The other picture is named 'June,' and is also a delicate and beautiful study of colour in the varieties of its brown outlines, its yellow draperies and walls, and its charming neutral tones. It seems strange that the son (as we believe him) of the colourless sculptor should have developed such a positive tendency to the warm and varied hues of the palette, which are so different in meaning from the cold and pure lines in marble.

The sculpture is very meagre in comparison with the number of paintings. Mr. Olin L. Warner's bust in marble of the late Mrs. Olney is certainly its most brilliant example. This bust is really beautiful. Apart from its being a characteristic likeness, the lace and accessories, the modelled pupils of the eyes which give them the light and shade of life, and the spirit and character of the head, show that Mr. Warner, besides being an earnest and close student, is also an accomplished artist in carrying forward to completeness the artistic idea of his model. There are casts by Rogers, Turini, and others, but Mr. Warner's appears to us very far in advance of any of them.

II.

THE SOCIETY OF AMERICAN ARTISTS.

THE third exhibition of the Society of American Artists was opened March 17th. About eighty persons exhibit one hundred and sixty-two canvases and pieces of sculpture this season, which include some fifty landscapes, thirty portraits and studies from the human figure, and twenty busts and bas-reliefs, the remainder of the collection being composed of *genre*, still-life, and flower-pieces. On entering the gallery the first impression made is, that while the works are only partially beautiful, they all are fresh and suggestive, and that each picture has some positive point of excellence. A very few of the pictures may be considered as finished works of Art, the majority ranking as *sketches*, or at the most as *studies*.

There is an immense variety of motive and treatment observable, which includes the methods of most of the present modern schools in Europe, suggestions of the old masters in arrangement of light and shade, besides giving in many cases beautiful palettes of colour, and in nearly all cases marked artistic feeling. Wandering about, one finds charming bits of "tone" in the landscapes and figures by Ryder, heads which recall the pictures of Velasquez, Reynolds, Rubens, or Rembrandt, and in some there is also a

brotherhood to Whistler's men and women in the pictures of Fuller, Volk, Chase, Eakins, and Marshall; while impressionist landscape is observable particularly in Twachtmann, Wyatt Eaton, and Miller.

Nearly all the large canvases in the exhibition are studies from the human figure. 'The Good Samaritan,' by J. Alden Weir, represents a life-sized, blonde man, the body much foreshortened, and with a fine head and shoulders towards the spectator. The modelling is strong and simple, and the colour, especially about the neck, is rich and harmonious. Over the man bends the good Samaritan, whose yellowish Arab dress and dark face, and the dim surroundings of the background, consisting of a great rock and distant landscape, bring out into strong relief the glowing skin of his afflicted companion. A subject such as this is one of the most ambitious that can be attempted; it is of the class to which the great masters brought all their skill in drawing, composition, and colour. Mr. Weir has not attempted anything more than the most simple treatment of his subject, apart from a very difficult foreshortening of the figure.

George Brush is a young artist who has recently returned from his studies abroad, and his picture of 'Miggles' likewise represents a full-sized figure, in this case a woman in a skirt and white chemise, reclining by a fire, and, as in Mr. Weir's picture, all the other details of the painting fade into vagueness. The drawing is strong and good, but, as in 'The Good Samaritan,' the painting seems to be a study rather than a complete picture.

Mr. Abbott Thayer has attempted more of a composition in his painting of 'A Nymph and Tigers' than either of the preceding artists, but, as it is not as well sustained as 'Miggles,' or 'The Good Samaritan,' the impression is less satisfactory. The subject is a life-sized woman with two tigers near her. The weight and the muscular activity of the beasts are well expressed, and their beautiful hides well painted. But the woman, who is evidently a study from life, shows, both in the poor colour of the flesh and the ugly type of the figure, that experience has not yet developed the taste of the artist in the management or conception of the ideal or picturesque in the human body.

Irregular forms of strong light upon a dark background afford a striking effect in Mr. Douglas Volk's life-size portrait of the fencing-master Lenac. Here the strongly characterised face of a man with a dark beard, and a white-gauntleted hand and arm, afford the points of light against a dark and somewhat vague surrounding. Mr. Eakins, of Philadelphia, has adopted a somewhat similar mode of treatment in 'The Portrait at the Piano,' where a dark room, with a dark piano, and a dark woman's form are touched here and there by a tint of light on a cheek, on the side of a hand, upon a flower, and the hair on the edge of the woman's head. The dark tones are often rich in this picture, but it seems rather painted as an *effect* than to be a thoughtfully wrought-out picture, which its large size would warrant the spectator to expect; and for close study it is less good than the artist's scene in a dissecting-room of last season.

Of the large-sized pictures, a portrait, by John S. Sargent, of Carolus-Duran, the French artist, has been exhibited in the French *Salon*. The pose of the figure is easy and graceful, of a young man with a fine head, and eyes of great expression, leaning forward towards the spectator. The artist was a pupil of Duran, and the picture has a good deal of the master's force and brilliancy of execution.

William M. Chase has two large figure-pieces, and several other paintings. One of the former is a portrait of General James Watson Webb, and the other is a study in reds of different shades, which is also a portrait, that of a woman. The terms "broad" in treatment, "simple," "strong," &c., are so usually and so well applied to much of the work of the young painters at present, that it almost seems commonplace to use these phrases in writing, but it is by these terms that most of the work can be better described, than by saying they are elaborate, rich-hued, or graceful. Both of Mr. Chase's large subjects we have mentioned have a great deal of expression, and in the old man and the woman the faces are strong and individual. Mr. Chase has a 'Still-Life' and bit of landscape, both excellent in colour, though more sketchy than we are accustomed to see from his easel. In the latter picture a group of old French farmhouses glimmers up out of a dim twilight, and thatched roofs, low windows, and the details of the farmyard,

make a subject at once interesting from association with such places and a rich though subdued palette of colour.

Among the portraits, that by Fuller of a lady and J. Alden Weir's of a little girl are very pleasing. In the former the artist has less of the green-veil colour than is usually seen in his works, while the softly rounded features, the graceful pose of the head, and refinement, render this one of the most pleasing of any of the pictures in the collection. Mr. Weir's little girl is charming in the rich texture of the paint, for the peculiar way in which it is put on in all pictures is a great element of the character of a painting. A very interesting head by Marshall, the engraver, of his mother, is different from any in the Exhibition in its clear, Dutch-like rendering of the features of the old lady's face, and this picture is also very broad in its simple light and shade.

Among the landscapes, those by Wyatt Eaton, R. Swain Gifford, Wyant, and Twachtmann, are among the best. Those by Mr. Gifford are small, but they have the pleasant sentiment, the balance of light and shade, and the strength of drawing which always characterise that artist; bits of sea-beach, an old haystack, and the rich hues of a landscape in 'October,' are a great pleasure and satisfaction, from their completeness among so many works which are rather suggestions than fulfilled works of Art.

One of the best of the landscapes in poetical feeling is 'Forest Evening,' by Wyatt Eaton, where a grey and solemn mass of trees affords a narrow opening for a road to pass. There is an elegance about this composition, with its stately and beautiful silhouette of dusky verdure, very attractive from its grace, and still more by leading the mind into a pensive and calm mood; and we think Mr. Eaton has seldom done himself greater justice than in this painting, so broad and quiet in execution, and so full of poetic feeling.

Twachtmann has several sketches painted in his usual impressionist style. In two pictures, the grey twilight through which silhouetted trees are distantly seen in one, and wet, drifting clouds above a green undulating field in the other, carry the thought back most forcibly to similar conditions in Nature.

W. L. Palmer exhibits a delightful study of browns and yellows, in an old stubby field, beyond which, just above the crest of the summit, peep up the end of a barn and a farmhouse.

Albert P. Ryder's pictures are rather studies in sentiment and colour than landscapes or figure-pieces proper. Reinhart has a very admirable and expressive little study called 'Hoing.' W. Gedney Bunce's Venetian marine is especially excellent in the tex-

ture of the sky and water, and the richness of the red and yellow sails of the fishing-boats.

Among the works by women, the two best, perhaps, are by Miss Bartol and Mrs. Whitman, of Boston. They are both figure-pieces; and the 'Mother and Child,' by Miss Bartol, and Mrs. Whitman's 'Boy with a Fiddle,' are agreeable and sparkling. These ladies were both pupils of Hunt and Couture, and in the paintings we see that they have got a free use of the method of their teachers, and use it to make clean, crisp lights, and transparent true half-tints, while each of them interprets her model to suit her own individual taste, and this with charm and refinement. Of the other women's work, it can only be said that they are studies, and, though they indicate talent in many cases, they cannot fairly to their authors be counted as complete compositions.

The statuary in exhibitions generally attracts much less notice than the pictures, but in the American Artists' collection several of these works seem to us the best things to be seen there. A head by Olin L. Warner, of J. A. Weir, the artist, is spirited, fully studied, and brilliant. The technical knowledge shown is very great, and structure, in bone, muscle, and the building up of the main forms of head, face, and neck, is excellent; besides which, this bust has an artistic and picturesque completeness, which removes it from the condition of being only a study. Another brilliant work by this artist is the head of an Indian chief, larger than life, in terra-cotta, whose massive and spirited features, with his feathered head-gear, would make it a fine ornament for the top of a pillar, for which position it is designed.

Mr. St. Gaudens's work has for several years been much admired, and its delicate loveliness is well shown in the heads of angels on the altar at St. Thomas's Church. At this exhibition is a very beautifully-modelled bust in marble of President Woolsey, of Yale College, full of softness in execution, and exquisite perception of the forms about the head.

The result of our study of these works of the American Artists' Exhibition causes us to regret that the painters should not have taken more important subjects, and have treated them in a more careful and deliberate way. Mr. Shirlaw has sent vastly more considerable pictures to the Academy than his present confused composition of 'A Marble-Quarry;' Mr. Chase's portraits here are less successful than his girl 'Preparing for the Ride;' and in many others it strikes us that the artists could have done a great deal better had they taken time to compose and carry out their first designs.

S. N. CARTER.

ART-NOTES FROM PARIS.

EXHIBITION AT THE RUE VOLNEY—AMERICAN ARTISTS AND THEIR SALON PICTURES—HISTORICAL PICTURE
BY M. HORACE DE CALLIAS—AMERICAN PORTRAIT-PAINTERS.



THE exhibition of pictures at the Cercle Artistique et Littéraire on the Rue Volney has no cause to envy its brilliant predecessor at the Club on the Place Vendôme. If fewer celebrated names are to be found in its catalogue, its display of strong and interesting works is not inferior. There are too many sketches, perhaps, and here and there an example of the talent of some noted painter not wholly up to the usual height of his productions. But there is an air of freshness, of vitality, of actuality, about the general aspect of the exhibition that is very enjoyable.

The most important picture shown, in respect to size and subject, is the 'Last Moments of Chlodobert.' French history tells us how the sons of Fredegonde and of Chilperic died one by one, till, on the last survivor, Chlodobert, being seized with a wasting malady, his parents caused him to be borne on a litter to the tomb of St. Médard, but the unfortunate young prince expired in a few minutes after his arrival at the shrine. The picture is by M. Maignan, and is that promising artist's best production, giving indication in its firm and vigorous execution of the advent of an historical painter of distinction. The fine tracery of the stone carving on

the saint's tomb, the woodwork and leather-work of the litter, and other minor details, are extremely well executed. Not less so is the central figure of the work, the semi-nude and dying youth, to whom, as is evident in every line of the already almost lifeless form, any succour, unless wholly miraculous, will come too late. The guilty queen clings to the tomb as in an agony of supplication, while Chilperic, kneeling beside his son, holds the boy's limp hand to his lips with a gesture of despairing tenderness.

M. Baudry, since he executed his vast and complicated decorations of the *foyer* of the Grand Opera, has seemed content to rest upon his laurels to a certain extent. He has not for some years past given to the world so dainty, so delicate, and so altogether charming a group as his 'Truth' in the present exhibition. The nude divinity sits upon the ledge of her traditional well, with one foot upon the stonework and the other pendent, her attitude being novel and audacious, and most successfully rendered. She holds in her hand her mirror, whose polished surface, by a beautiful allegorical appropriateness, reflects the light of heaven glowing from the unclouded skies above. Beside her stands a chubby Cupid, who holds up to her for her acceptance a rich mantle of velvet and gold-embroidered satin. The picture is of cabinet size,